

AMUSEMENTS

Mask and Wig Club.

Before a brilliant audience last evening at the Belasco Theater the young men comprising the Mask and Wig Club of the University of Pennsylvania scored another triumph. A sympathetic and appreciative gathering on the part of the footlights scored every song and every dance number until the entertainers were forced to plead exhaustion. It was the twenty-eighth annual production of the club and many present unhesitatingly declared it the best of all the offerings since its inception. "Lurline," away back in 1889, "Whoa-Phoebe," the homely though significant title of the offering, was the output of a committee of club members. It had to do with a mule, and was aptly announced as a musical burlesque in two acts. The story related to Prof. Balam, scientist and the owner of Cherry Farm, as the result of a blow on the head, developed an affectionate regard for his mule, Phoebe, believing that she possessed human intelligence, as, indeed, she did, judging from her actions on the stage. This eccentricity on the part of the professor led to all manner of complications, which were in evidence until a moment before the close of the entertainment, when the equilibrium of the mule was restored by a kick from the self-same Phoebe.

P. B. Hill, '16, again appeared as a "sweet young girl," Ann Balam, the professor's daughter, just home from school and beautifully gowned. Another favorite, remembered for high grade work in previous productions, was W. M. Wright, Jr., '16, who last evening was "Lulu of the Circus," a lady who danced and performed athletic stunts worthy of a professional. Phoebe, the educated mule, was played by K. C. Witherow, '17. His, or "her," efforts had much to do with the success of the production. A clown second was H. S. Kert, '17, who impersonated a circus mule. R. W. Bell, '18, was the eccentric Prof. Balam. The cast of the cast included A. E. Westover, Jr., '17, as Jack Sterling, manager of Cherry Farm; R. D. Stevens, '17, as Klinker, groom for Phoebe; a Blackface part, Clayton McMichael, '17, as Priscilla Alden, housekeeper of Cherry Farm; O. C. Wagenknecht, '18, as William Hacker, stableman; physician, in love with Ann; R. F. McMurtrie, '19, as Sylvia Pankerton, constable of Hockerville; P. J. Field, '17, as T. Mortimer Whip, a ringmaster; and P. J. Field, '18, as Grim, a clown. As a banister, also, Mr. Stevens proved to be an artist.

The first act was the barnyard of the farm, and the second act, the midway of the Slighttown fair. The chorus was large and competent and included huntmen, hostlers, school "girls," dairy "maids," "maids," farmers, stablemen, cooks, fiddlers, jockeys, confetti "girls," clowns, jay "girls," jay men, conjurers, barbers, actors, chorists, naïf comedians, Hawaiian "maids," cowboys and Indian "girls." The program included a number of pretentious features, and the entire circus parade was surprisingly realistic.

Charles Gilpin, as of yore, was the musical director last evening. He composed many of the successful numbers. Edmund Rogers was stage director and Phil Lee and W. M. Wright assistant stage directors. A. H. Wetherill was business manager and W. Chattin Wetherill assistant business manager. The committee on production consisted of Sylvester J. Deehan, Thomas B. Donaldson, Charles L. Downing, J. R. Ford French, Charles Gilpin, Albert B. Kelley, Edwin M. Laving, Phil Lee, Benjamin H. Ludlow, Howard K. Morgan, Charles S. Morgan, Jr., B. Brannen Heath, Edmund H. Rogers, Darrell H. Smith and W. M. Wright. The specialties, dances and ensembles were devised, arranged and taught by Mr. Morgan.

Floral tributes were passed over the footlights to many of those participating in "Whoa-Phoebe." The chorus of the last act was raised again and the Pennsylvania singing and yell were given, alumni in the audience participating.

New National.
"The Birth of a Nation" opened its fourth week at the New National yesterday afternoon. Practically nothing new can be said of the Griffith production, founded on Thomas Dixon's book, "The Clansman." It is to motion pictures what any supreme achievement in its line is to literature, music or art. It cannot be compared, because there is nothing with which to compare it. It is a glimpse of the past, a warning for the future and a poignantly dramatic spectacle of the very now.

Romance winds its way in and out of the red lanes of battle, but it is the war itself which concerns the terror of a possible future, measured by a knowledge of what has gone before. Enlightenment as to the why of "Klux-Klanism" and its judgments by "invisible empire" is visioned by the death of "little sister" and in light to the dark tragedies born of the clash of races, is shown, throughout the splendid story, the southern slave. "The Birth of a Nation" will be continued throughout next week.

Poli's.
A spring-time presentation of "Faust"—without the music of the opera—greeted the patrons of Poli's Theater last night, the capacity audience manifesting its approval throughout the five acts in which the dramatic version is unfolded. If "Faust" means Gounod's music to many, nobody in the audience last night seemed to mind the lack of melody, being particularly well satisfied with the elaborate stage settings and the electrical effects, especially the lurid glare on "The summit of the Brocken."

The play, as presented by the Poli Players, is entertaining and deserving of all the applause which greeted its various scenes last night. To A. H. Van Buren go the thanks for the performance. As Mephisto, he makes a lively devil, indeed, giving to the role a humanness hardly expected. Van Buren's work, however, at all times is well in keeping with the traditional concept of the role, though he injects enough of his own into the character to save it from sameness. Maude Gilbert made her Marguerite a real girl. Her characterization was quiet and effective. Ben Taggart makes of Faust a character which would land in jail in a short order. Short order Eugene Desmond, as Sethe, Marguerite's lover, and Howard Lang, as Valentine, are both good. Others who help in the performance are Harold Kennedy, Walter Webber, Cecil Bowser, Guy Harper, Bessie Warren, Marguerite.

Richard Topham.
Geraldine Farrar, pictured in the title

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Wardrobe Trunks, \$15 Up

B. F. Keith's.
An attractive program is offered at Keith's this week, at least four of the numbers being on an equality for top-line honors. On account of the elaborate stage setting, "Nursery Land," presented by Bert Kalmer and Jessie Brown, is given the preference in the program. Nursery rhymes are presented in songs and dances, the songs being original and the product of Mr. Kalmer. The costumes are pretty and the company made a big hit with the audience. Albert Whelan, who was known as "Chief" of the "Nursery Land" in the past, has just returned from Australia and presents a monologue that has earned him a place for its own. Every line and song was new and the audience kept up incessant laughter.

Marie Nordstrom, who doesn't need the added line "Mrs. Henry E. Dixey," also presented a monologue marked with originality with a personality that was big and bold. Her burlesque of "friend wife" teaching "friend husband" how to dance the new dances is a score.

In "Mrs. Temple's Telegram" William Morris has a good supporting company and the performance was much more satisfactory than formerly. Not a word or line was lost that could be developed into a laugh maker, and coupled with the quiet, effective comedy work of the star a substantial success was scored.

Other pleasing numbers included Heras and Preston in eccentric tumbling, the Mosconi Brothers in clever dancing, the Quinceas a Chinese maiden, who sang well and was given a nice reception. Foster Ball and Ford in a play, "The Old Union Soldier," and the Pathe pictures.

Cosmos.
An unusually beautiful animal exhibition is offered at the Cosmos Theater this week by Klutzing's animals, a collection of pretty and high-bred dogs, white cats, rabbits, a flock of snow-white doves, in individual tricks and feats and spectacular poses, in which the doves are a particularly striking feature. The act is one of the best of its kind in the city, and has been shown in Washington. The bill is rich in attraction in other respects. Rice and Francis offering a pleasing novelty in an excerpt from musical comedy, entitled "My Winter Girl." Dave Vandergly with some old ones, Huddell Stein and Phillips, a trio of exceptionally good singers, a group of songs in harmony, with some solo in "Steps and Harmony." Eddie Tanner and company, a delightful little rural sketch entitled "When We Grow Up," which shows what changes ambitions and aspirations will undergo with age, and Frank Daby, a good ventriloquist act.

Gayety.
Billy Watson and his aggregation of burlesques which he has commercially dignified as his "beef trust" are making their second appearance this season in a genuine "good-bye, farewell," for Watson, at least, who, notwithstanding his ability to still stir his audiences to frequent laughter, is said to have accumulated enough current coin of the realm to justify so important a departure. It is a therefore unfortunate how well the comedian retains his ability to the last, but Frank Bamard and William Swale, assistant comedians, give latent evidence of their power to create laughter and the sort of merry burlesque patron. And Kathryn Pearl, a buxom comedienne, and Jean Leigh-ton, who has power to charm with a good voice in well sung ballads, stand out well from the ranks of the chorists, who do vigorous and effective work in a merry frolicsome burlesque, entitled "The Lucky Girl," which, added to "Krousemeyer's Alley," makes up the show.

Lyceum.
"The Flitting Maids" in two burlesques, an olio and comedy sketches is the attraction at the Lyceum Theater this week. In the first burlesque, called "The Girls Behind the Counter," Matt B. Kolb as Heinie Klotz and Harry Rogers as Mike Schnitzel are the chief entertainers. While the scenes are being changed the audience is kept in good humor by Palmer and Brown, "nifty entertainers," and a "fearless young king of death-defying feats" performs wonders.

Garden.
"Gloria's Romance," the much heralded serial film story by Mr. and Mrs. Rupert Hughes, which aims to set a new standard in photoplays and in which Billie Burke, the well known actress, is pictured as the photoplay star, began its unfolding at the Garden Theater yesterday, and as might be expected drew exceptional audiences. Miss Burke is pictured as the daughter of a New York banker, whose wardrobe evidently taxed the milliners and dressmakers of the French capital. "Gloria's Romance" seems to have but one drawback. It is "continued in our next," and therefore was a bit of a disappointment to those who had but "one night off." To meet this objection, however, it is an objection, the management is also showing the photoplay "Big Jim Garrity," with Robert Edeson pictured in the leading role.

Loew's Columbia.
Geraldine Farrar, pictured in the title

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role of Maria Rosa, a film adaptation of the story of Angel Guimera, is the chief photo attraction at Loew's Columbia the first half of this week, with Wallace Reid pictured in the role of Andres. The story is laid in Spain, and concerns a girl in love with Andres, who is accused of a murder by his jealous rival and sent to prison. Later she is deceived into the belief that he is dead, but he returns to confront his betrayer just after his marriage to Maria Rosa, who tricks her husband into a confession of the murder, thereby producing the happy ending. The pictorial quality of the production is far above the average. Comedies and a traveltogue complete the program.

Casino.
"The Dumb Girl of Portici" opened its second week at the Casino yesterday. Anna Pavlova and her entire Ballet Russe are pictured in the production, the plot of which is taken from the opera "Mazepa." A feature of the performance at the Casino is the Casino Orchestra, of fifteen pieces.

Crandall's.
"Her Maternal Right," a World Film Corporation's feature, was shown at Crandall's yesterday and is being repeated today, with Kitty Gordon, the English actress, featured in a number of toilets which are best describable as "stunning." Zena Keefe, George Elton, Frank Evans, Noah Peery and Warner Richmond are also pictured in the cast.

Strand.
The chief photoplay attraction at the Strand Theater yesterday and last night pictured Mary Boland, the well known pitress, with Frank Keenan, in "The Stepping Stone," a story of a woman whose husband was aided by a man, because of admiration for her, when the husband had virtually cast her off for another. The comedy film, "His Bread and Butter," with "Hank" Mann as the featured funmaker, was also shown.

Savoy.
John Barrymore is pictured as a funmaker in the Paramount production, "The Lost Bridegroom," a story depicting the adventures of a victim of amnesia the night before his marriage, which was shown at Crandall's Savoy yesterday. Ethel Barrymore is pictured today in the Metro feature, "The Kiss of Fate," a story of Russian life, with romance, mystery and intrigue.

Special Film Features.

CIRCLE.—Today, Charles Richman Rogers Lytton and James Morrison, in "The Hero of Submarine E-2," also Burton Holmes travelogue, Tomorrow, "A Modern Thelma," with Vivian Martin and Harry Hilliard, also Hearst-Vitagraph News, Thursday, Mary Pickford, in "Poor Little Peppina," Friday, "The Two-Edged Sword," with Edith Storey, also Paramount photoplay, Saturday, Marie Doro, in "Diplomacy," also Hearst-Vitagraph News, Sunday, Edwin August and "Grand Hawley," in "The Social Highwayman," also a Sis Hopkins and Frank Daniels comedy.

MASON'S AUDITORIUM.—Today, Carville Blackwell, in "The Shadow of Doubt," Tomorrow, "Geraldine Farrar," in "Temptation," Thursday, Robert Warwick and Frances Nelson, in "Human Driftwood," Friday, Mary Pickford, in "Poor Little Peppina," Saturday, Edith Storey, in "The Two-Edged Sword."

CRANDALL'S.—Today, Kitty Gordon, in "Her Maternal Right," Tomorrow, Thursday and Friday, Theda Bara, in "The Eternal Saphire," Saturday, Clara Kimball Young, in "The Feast of Life."

CRANDALL'S SAVOY.—Today, Ethel Barrymore, in "The Kiss of Fate," Tomorrow, Hazel Dawn, in "The Sled," Thursday, Edwin August, in "The Social Highwayman," Friday, "The Social Highwayman."

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Mary Pickford, in "The Foundling," Saturday, Pauline Frederick, in "Audrey."

CRANDALL'S APOLLO.—Today, Robert Warwick, in "Human Driftwood," Tomorrow, Charlotte Walker, in "The Trail of the Lonesome Pine," Thursday, Florence Reed, in "He Fell in Love With His Wife," Friday, Carville Blackwell, in "The Shadow of Doubt," Saturday, Ethel Barrymore, in "The Kiss of Fate."

CRANDALL'S AVENUE GRAND.—Today, Florence Reed, in "The Woman's Law," Tomorrow, Mary Miles Minter, in "Lovely Mary," Thursday, William Farnum, in "The Man of Sorrows," Friday, Marguerite Clark, in "Still Waters," Saturday, Edwin August, in "The Social Highwayman."

OLYMPIC.—Today, Mary Fuller, in "The Huns of Men," also Cartoon Laughs, Tomorrow, William S. Hart, in "The Disciple," also "Saved by Wireless," Thursday, Gladys Hanson, in "The Haves," Friday, Edwin August, in "The Social Highwayman," Saturday, Tully Marshall, in "Sable Lorcha," also Raymond Hitchcock, in "The Stolen Magic," Sunday, Antonio Moreno and Dorothy Kelly, in "The Supreme Temptation."

PENN GARDENS.—Today, Mary Pickford, in "Such a Little Queen," Tomorrow, Mabel Taliaferro, in "Her Great Price," Thursday, Lillian Gish, in "Daphne and the Pirate," also "The Judge," Friday, John Barrymore, in "The Man from Mexico," Saturday, Carville Blackwell, in "The Shadow of Doubt."

Miss Thomas to Be Y.W.C.A. Guest.
In honor of Miss Helen Thomas, educational secretary for the national board of the Y. W. C. A., an "at home" will be held at 8 o'clock Thursday night at the association headquarters at 14th and G streets. At 6 o'clock Thursday night there is to be a meeting of the local members' council, Miss Anna Bigelow presiding. This is announced as the final meeting before the summer recess.

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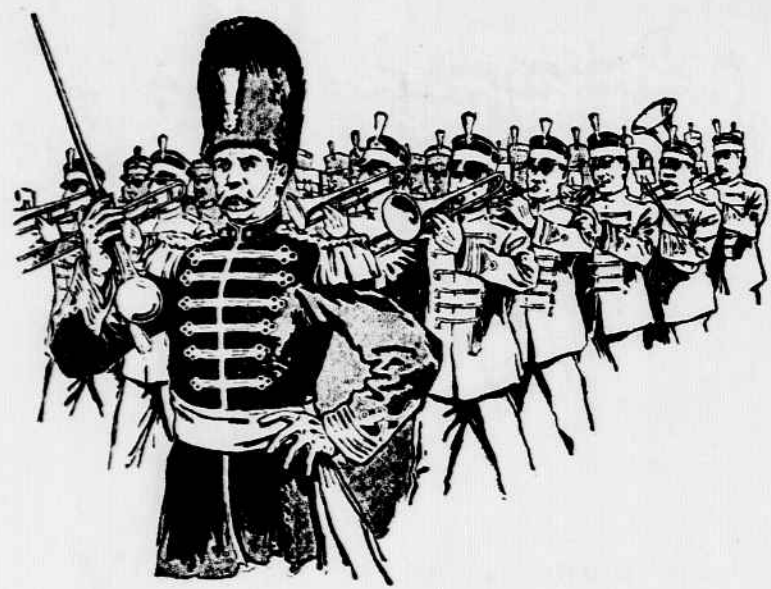
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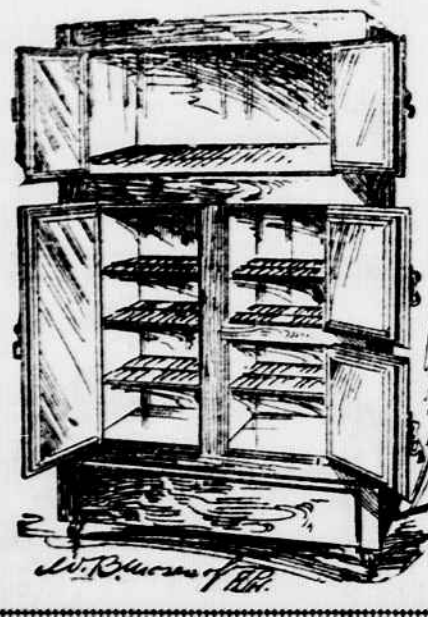
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